edexcel

Mark Scheme (Results)

Summer 2015

Pearson Edexcel GCE in Music Technology (6MT02/01)

Paper 1: Listening and Analysing

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General Marking Guidance

- All candidates must receive the same treatment. Examiners must mark the first candidate in exactly the same way as they mark the last.
- Mark schemes should be applied positively. Candidates must be rewarded for what they have shown they can do rather than penalised for omissions.
- Examiners should mark according to the mark scheme not according to their perception of where the grade boundaries may lie.
- There is no ceiling on achievement. All marks on the mark scheme should be used appropriately.
- All the marks on the mark scheme are designed to be awarded. Examiners should always award full marks if deserved, i.e. if the answer matches the mark scheme. Examiners should also be prepared to award zero marks if the candidate's response is not worthy of credit according to the mark scheme.
- Where some judgement is required, mark schemes will provide the principles by which marks will be awarded and exemplification may be limited.
- When examiners are in doubt regarding the application of the mark scheme to a candidate's response, the team leader must be consulted.
- Crossed out work should be marked UNLESS the candidate has replaced it with an alternative response.

Section A

Question Number	Question	Mark
1(a)(i)	Identify **three** musical features typical of 1967 heard in this recording.	3
	Acceptable Answers	
	• Psychedelic / flower power / Hippie (1) • Rhythmically loose (1) • Sitar (1) • Raga / Indian scale (1) • Ahhh backing vocals (1) • Vocal harmonies / many layers (1) • Beach Boys / Beatles (1) • Arpeggiated bass / guitar parts (1) • Descending bass lines (1) • Cross stick / allow rim shot (1) • Sudden changes in mood / texture / dynamic (1) • Quotation of classical music (1) • Improvisation (1) • Drone / held note (1) • Time signature change (1)	

Question Number	Question	Mark
1(a)(ii)	Identify **three** production features typical of 1967 heard in this recording.	3
	Acceptable Answers	
	• Flange (allow phaser) (1) • Reversed sounds (1) • Hiss / noise (1) • Lots of reverb (1) • Constricted EQ on the vocal (1) • Clean / slightly overdriven / jangly rhythm guitar (1)	

Question Number	Question	Mark
1(a)(iii)	Identify **two** features of the production that indicate that it was recorded in 1984, not 1967.	2
	Acceptable Answers	
	• Not polarised panning / full use of stereo field (1) • Flat frequency response / full frequency range / not muddy (1) • Good balance / no masking of instruments (1) • Multi mic drums (1) • <u>More</u> compression (1)	

Question Number	Question	Mark
1(b)	In a well-equipped studio, how many tracks did multitrack tape recorders have in 1967? Put a cross in the correct box.	1
	Acceptable Answers	
	• **A** 4	

Question Number	Question	Mark
1(c)	In a well-equipped studio, how many tracks did multitrack tape recorders have in 1984? Put a cross in the correct box.	1
	Acceptable Answers	
	• **C** 24	

Question Number	Question	Mark
2(a)	How is tonality used to lift the chorus? Put a cross in the correct box.	1
	Acceptable Answers	
	• **C** The verse is minor; the chorus is major.	

Question Number	Question	Mark
2(b)	Which rhythm best describes the word '*probably'* at 1'46'' in the chorus? Put a cross in the correct box.	1
	Acceptable Answers	
	• **C** Triplet crotchets	

Question Number	Question	Mark
2(c)	Which term best describes the change in the brass between 2'09" and 2'13"? Put a cross in the correct box.	1
	Acceptable Answers	
	• **B** Crescendo	

Question Number	Question	Mark
2(d)	Which performance technique is heard in the string parts between 3'48'' and 3'53''?	1
	Acceptable Answers	
	• Glissando / gliss / slide / portamento (1) • Arco / bowed (1)	

Question Number	Question	Mark
2(e)	Which of the following best represents a bar of the repeated hi-hat most clearly audible at 2'59"? Put a cross in the correct box.	1
	Acceptable Answers	
	• **B**	

Question Number	Question	Mark
2(f)(i)	How were the synthesisers and drum machines recorded?	1
	Acceptable Answers	
	• DI / Direct in(put) / Direct inject(ion) (1)	

Question Number	Question	Mark
2(f)(ii)	How was the orchestra recorded?	1
	Acceptable Answers	
	• Credit any reference to microphones (1)	

Question Number	Question	Mark
2(f)(iii)	Describe the difference between the dynamic ranges of the orchestra and synthesisers.	2
	Acceptable Answers	
	• Synthesisers no / little / narrow dynamic range (1) • Orchestra wide dynamic range (1) • Orchestra wider than synth (2)	

Question Number	Question	Mark
2(f)(iv)	How would a mixing engineer overcome the difference in dynamic ranges between the orchestra and synthesisers?	1
	Acceptable Answers	
	• Compression / limiter / dynamic processing (1) Accept any valid description of compression / dynamic processing	

Question Number	Question	Mark
3(a)	Identify the keyboard instrument used for the solo between 3'45" and 4'44".	1
	Acceptable Answers	
	• Rhodes / Electric piano (1) Accept any other brands of electric piano NOT piano / digital piano	

Question Number	Question	Mark
3(b)	Describe the use of filtering on the distorted synthesiser between 7'58" and 8'12".	3
	Acceptable Answers	
	• LPF / low pass filter (allow high-cut / band pass) (1) • Rising (1) automated / velocity sensitive (1) cut off frequency (1) • High resonance / resonant / Q (1) • Envelope (1) short attack (1) long decay / long release (1) low sustain (1) • On each note the cut off frequency falls (1)	

Question Number	Question	Mark
3(c)	This is an album track. Give **three** reasons why it is unsuitable as a single.	3
	Acceptable Answers	
	• Too long (1) • Not in song form / no chorus / unusual structure (1) • Variety of styles (1) • No sung vocal / instrumental (1) • Spoken (1) • Long intro/build-up (1) • Repetitive (1) • Long solos / improvised sections (1) • Section with just click track and spoken vocal (1)	

Question Number	Question	Mark
3(d)	This song was recorded in 2013. Vintage analogue technology and modern digital technology were used. Identify **three** pieces of analogue electronic equipment that might have been used instead of the equivalent digital equipment.	3
	Acceptable Answers	
	• Valve (1) • Solid state / transistor (1) • Tape deck / recorder (allow Tape) (1) • Tape delay / space echo (1) • Synthesiser (1) • Mixing desk (1) • Reverberation unit / echo chamber (1) (NOT reverb/echo) • Plate reverb (1) • Spring reverb (1) • Compressor / limiter (1) (NOT compression) • Equaliser (allow EQ) (1) (NOT equalisation) • Organ (1) • Electric piano (1) • Drum machine (1) • Turntable (allow Vinyl) (1) (NOT scratching) • Sequencer / arpeggiator (1) (NOT sequencing)	

Question Number	Question	Mark
4(a)	What is the tempo of this song?	1
	Acceptable Answers	
	• **B** 60 bpm	

Question Number	Question	Mark
4(b)	Identify **two** types of background noise audible during the introduction of the song.	2
	Acceptable Answers	
	• Hiss / white noise (1) • Vinyl / Crackle (1)	

Question Number	Question	Mark
4(c)	Describe the hip-hop influences on the vocal between 0'22" and 0'53".	2
	Acceptable Answers	
	• Vinyl (1) • Scratching / moving record back and forth / change of pitch (1) • Rapping (1) • Sampling (1) • Cut / stutter (1)	

Question Number	Question	Mark
4(d)	What effects pedal is used on the electric guitar from 3'57" onwards?	1
	Acceptable Answers	
	• **D** Wah-wah	

Question Number	Question	Mark
4(e)(i)	Complete the table below to describe how you would use close mic techniques to achieve the bass guitar sound heard in this recording.	
	Acceptable Answers	
	Microphone Polar Pattern • (Any type of) Cardioid (1)	1
	Microphone Position • Up to 12 inches / 30cm from the amp (1) • Edge of cone / not centre of cone / off axis (1) • Proximity effect (1) Give credit to any appropriate diagram	2

Question Number	Question	Mark
4(e)(ii)	What microphone type should be used to record this bass guitar? Put a cross in the correct box.	1
	Acceptable Answers	
	• **B** Dynamic	

Section B

Question Number	Question	Mark
5(a)	In what year was this track recorded?	1
	Acceptable Answers	
	Accept any year between 1967 and 1975	

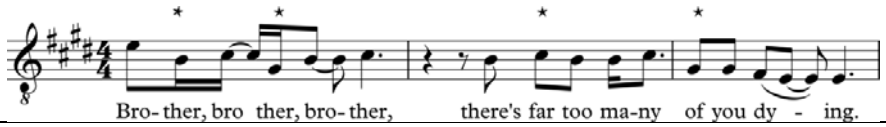
Question Number	Question	Mark
5(b)	Identify the pan position for the instruments shown in the table below. An example has been given.	
	Acceptable Answers	

Instrument	Pan position	
Lead vocals	Centre	
Saxophone	**Left** (1)	1
Vibraphone	**Right** (1)	1
String orchestra	**Centre / L & R / spread across stereo field** (1)	1

Question Number	Question	Mark
5(c)	Identify **four** features of the Motown sound heard in this recording.	4
	Acceptable Answers	
	Melodic bass line (1) Call and response vocals (1) Syncopation (1) Extended chords (1) Soulful vocals (1) Gospel (1) Improvisation / ad lib / scat vocals (1) Strings (1) Funk Brothers (1) Wide panning (1) Rich/dense texture (1) High production value (1)	

Question Number	Question	Mark
5(d)	How does the lyrical content of “What’s Going On” depart from previous Motown records?	1
	Acceptable Answers	
	• Not a love song (1) • Accept any reference to: • Political / protest song / anti-war (1)	

Question Number	Question	Mark
5(e)	It has been said, “the album *What’s Going On* is the *Sgt. Pepper* of soul.” Explain why.	3
	Acceptable Answers	
	• Concept album (1) • Experimental / pushing the boundaries / revolutionary / ground breaking (1) • Songs are linked through a common lyrical subject (1) • Song cycle (1) • Leitmotif / re-occurring musical material throughout album (1) • Ends on reprise of opening theme (1) • Tracks fade into each other (1) • High production value (1)	

Question Number	Question	Mark
5(f)	Fill in the **four** missing pitches from the vocal line between 0’34” and 0’41”.	4
	Acceptable Answers	
		

Question Number	Question	Mark
5(g)	Describe the musical style of **one** of the following artists in the 1970s. Support your answer with reference to a relevant track or album.	4
	Acceptable Answers	
	James Brown **Max 3 :** • James Brown Band / James Brown orchestra (1) • Call and response (1) • Horn section (1) • Backing band had competence of jazz musicians / rhythmically tight (1) • R&B (1) • Funk (1) • Semi-spoken vocal style (1) • Guitar riff / ostinato (1) • Choppy guitar (1) • Extended chords (1) • Film sound tracks (1) for Black Caesar / Slaughter's Big Rip Off (1) • Borrowed musical ideas from other artists (1) • Energetic performance / forceful vocal delivery (1) **Discography** : **Max 1 :** Singles: Get Up (I Feel Like Being A) Sex Machine / Funky Drummer / Make It Funky / My Thang / Get Up Offa That Thing / It's Too Funky In Here Albums: Sex Machine / Get On The Good Foot / The Payback / Hell **Stevie Wonder** **Max 3:** • Motown (1) • Played all instruments on some of his albums / multi-instrumentalist (1) • Pioneer in overdubbing (1) • Extended chords / Jazz (1) • Funk (1) • R&B (1) • Keyboard (if qualified) / use of clav/electric piano / synthesiser (1) • Talk box / vocoder (1)	

	• Horn section (1) • Harmonica (1) • Concept albums / experimental in styles / psychedelic influence (1) • End of 1970s experimented with digital recording / samplers (1) **Discography :** **Max 1 :** Singles: Superstition / Sir Duke / You Are the Sunshine of My Life / Higher Ground / Living for the City / Don't You Worry 'bout a Thing / Never Had a Dream Come True / Signed, Sealed, Delivered I'm Yours / Heaven Help Us All / We Can Work It Out / Never Dreamed You'd Leave in Summer / If You Really Love Me / What Christmas Means to Me / Superwoman / Keep On Running / He's Misstra Know It All / You Haven't Done Nothin' / Boogie On Reggae Woman / I Wish / Isn't She Lovely / Sir Duke / Another Star / As / Pops, We Love You / Send One Your Love Albums: Signed, Sealed & Delivered / Where I'm Coming From / Music of My Mind / Talking Book / Innervisions / Fulfillingness' First Finale / Songs in the Key of Life / Stevie Wonder's Journey Through "The Secret Life of Plants"	

Question Number	Question	Mark
6(a)	How have the two guitar parts been separated in the mix?	1
	Acceptable Answers	
	• Opposite panned / panned left and right (1) • Different EQ (1) • Different distortion (1)	

Question Number	Question	Mark
6(b)	Describe the relationship between the electric guitar and the bass guitar in the verse at 0'36".	1
	Acceptable Answers	
	• Playing the same / in octaves / fifths / rhythmic unison (1)	

Question Number	Question	Mark
6(c)	How is the backing vocal set back from the lead vocal in the mix between 0'45" and 0'48"?	2
	Acceptable Answers	
	• Panned (slightly) right (1) • More reverb (1) • Quieter (1) • Different EQ (1)	

Question Number	Question	Mark
6(d)	How is the texture thickened in the chorus from 0'54"?	4
	Acceptable Answers	
	• Extra guitar part (1) • Sustained chords (1) • Busier guitar part (1) • (Heavier) distortion (1) • Harmony / backing vocal (1) • Kick/Snare on every beat / strong emphasis on every beat (1) • More (crash) cymbal (1) • Open hi-hats (1) • More kick drums (1) • Busier bass line (1)	

Question Number	Question	Mark
6(e)(i)	There is a technical problem on the word “despair” at 1’26”. What is the problem?	1
	Acceptable Answers	
	• Plosive / distortion / pop (1)	

Question Number	Question	Mark
6(e)(ii)	How could this problem be prevented?	1
	Acceptable Answers	
	• Pop-shield (1) • Move mic further away / sing off-mic (1) • Reduce the gain / use a compressor/limiter (1) • High-pass filter (1)	

Question Number	Question	Mark
6(f)	Identify **two** ways that the production and/or performance of this track differs from Indie Rock of the 1980s.	2
	Acceptable Answers	
	• (More) distorted guitars / less jangly guitars (1) • Faster tempo (1) • More aggressive performances (1) • Louder/punchier drums (1) • More crash cymbals / open hi-hats (1) • Mastered at a high level (1) • More compression (1) • Less reverb (1) • No synths (1) • Allow digitally recorded (1)	

Question Number	Question	Mark
6(g)	Fill in the boxes to identify the roots of the chords in the chorus, between 0'54" and 1'12".	4
	Acceptable Answers	
	1 mark for the correct root of each chord. Accept major/minor triads / fifths / enharmonic equivalents F# A I bet that you look good on the dancefloor *E* I don't know if you're looking for romance or *F#* I don't know what you're looking for F# A Well I bet that you look good on the dancefloor *E* *C#* Dancing to electro-pop like a robot from 1984 ... from 1984!	

Question Number	Question	Mark
6(h)	Describe the contribution to Indie Rock of one of the following bands. Support your answer with reference to a relevant track or album.	4
	Acceptable Answers	
	Blur **Max 3:** • Brought indie rock to the mainstream (1) • Many reinventions of style (1) • Pastiche/retro style (1) • Jangly guitar sound (1) • Clean/pop production (1) • Britpop (1) • Incorporated American indie/grunge influence (1) • Exploration of electronica / use of synths (1) **Discography** Max 1: Albums:Leisure / Modern Life is Rubbish / Parklife / The Great Escape / Blur / 13 / Think Tank Singles: There's No Other Way / Girls & Boys / Parklife / Country House / Beetlebum / Song 2 / Tender / Coffee & TV / Fool's Day / Under The Westway **The Smiths** **Max 3:** • Hugely influential (1) • Lyrics with dry sense of humour (1) • about people's lives / social commentary (1) • Controversial lyrics & song / album titles, e.g. Moors murders (1) *[must give example]* • Jangly guitars (1) • Intricate guitar work (1) • Alternate tuning on guitars (1) • Rejecting synth-pop (1) • Valid description of Morrisey's vocal style (1) • Sparse production (of first album) / not over produced (1)	

	Discography **Max 1 :** Albums: The Smiths / Meat is Murder / The Queen is Dead / Strangeways, Here We Come Singles: Hand in Glove / This Charming Man / What Difference Does It Make / Heaven Knows I'm Miserable Now / William, It Was Really Nothing / How Soon Is Now / Shakespeare's Sister / That Joke Isn't Funny Anymore / The Boy with a Thorn in His Side / Bigmouth Strikes Again / Panic / Ask / Shoplifters of the World Unite / Sheila Take a Bow / Girlfriend in a Coma / I Started Something I Couldn't Finish / Last Night I Dreamt That Somebody Loved Me / There Is A Light That Never Goes Out	

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